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Your reviewer takes exception to my note to l. 282 that in the sentence *Polydète est encor chez vous à vous attendre* the preposition *à* expresses 'situation with reference to the purpose to be obtained,' and he maintains that the idea of purpose in a sentence of this kind is utterly lost to-day, whatever the original meaning may have been. This is not the place to go into a discussion of the question, but the definition in my note can be found in the *Dictionnaire Général* s. v. *à* with examples such as *être à dormir*, *à ne rien faire*, and this very line is cited with the same interpretation by Jacobi in his *Syntactische Studien über Pierre Corneille*, p. 22. I would also call your attention to the fact that the caesura of the line falls before the infinitive phrase, and that *est*, therefore, is an independent verb in the sentence.

This note is followed by another on ll. 283-284, written for the purpose of making clear the use of the tenses in real and unreal conditional sentences, which present quite little difficulty to students as all teachers know. Mr. Ingraham characterizes it as 'not clear;' yet, if he had read the note more carefully, he would have seen that all that he says is provided for. He believes that I 'would be the first to acknowledge the error in the statement that the sentence '*s'il venait mon père le verroit*' is a condition contrary to fact.' He is probably led into this remark through his neglect to note that the so-called 'ideal' or 'future less vivid' condition is not included in the note. Perhaps it might have been well to illustrate this variety also, but in spite of this possible interpretation, I should still hope that I would be the very last to maintain, that the sentence cannot be a condition contrary to fact of the present.

In my note to l. 656 *pour l'effet d'un remords* is translated by 'through the result of his remorse, i. e. his abdication.' Mr. Ingraham changes it to 'through a feeling of remorse.' The rejected interpretation is that of Petit de Julleville, and it is supported by Corneille's use of the word *effet*; cp. *Lexique de la langue de Corneille*, s. v.

For l. 874 I translated *qu' une âme généreuse a de peine à faillir* by 'what pain a noble soul experiences when it falls.' Your reviewer prefers 'How difficult it is for a noble soul to fall.' If correctly analyzed in the context this rendering will be found to contain the same meaning as the

one criticized; if not, it resolves itself into an empty compliment, paid by Cinna to himself. The declarative converse of the line is *Cinna a de la peine à faillir*, and in this sentence *à* denotes cause, and not purpose as Mr. Ingraham seems to imply; cp. Haase, *Syntaxe*, § 124-3.

I will say nothing about the numerous typographical errors in the short review, some of which obscure the reviewer's idea, but I submit that to characterize matters of this kind as 'slips' that 'find their way almost inevitably into texts' is a compliment neither to the editor of the text, nor to the reviewer.

JOHN E. MATZKE.

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A SONNET OF WATSON AND A STANZA OF SPENSER.

To the Editors of Mod. Lang. Notes.

SIRS:—So far as I know, attention has never been called to the striking example of literary borrowing found in Sonnet 51 of Watson's *Tears of Fancie*:

Each tree did boast the wished spring times pride,
When solitarie in the vale of love:
I hid myselfe so from the world to hide,
The uncouth passions which my heart did prove.
No tree whose branches did not bravely spring
No branch whereon a fine bird did not sit:
No bird but did her shrill notes sweetly sing,
No song but did containe a lovelie dit.
Trees, branches, birds, and songs, were framed faire,
Fitt to allure fraile minde to careles ease:
But carefull was my thought, yet in dispaire,
I dwelt, for brittle hope me cannot please.
For when I view my loves faire eies reflecting,
I entertaine dispaire, vaine hope rejecting.

Reference to the *Faerie Queene*, II, vi, 12 and 13, suggests an origin for these lines not less definite than the—acknowledged—origins of the *Hecatompithia* conceits.

No daintie flowre or herbe, that growes on ground,
No arboret with painted blossomes drest
And smelling sweet, but there it might be found
To bud out faire, and her sweet smels throw all around.
No tree whose braunches did not bravely spring;
No branch whereon a fine bird did not sit:
No bird but did her shrill notes sweetly sing;

*No song but did containe a lovely dit.
Trees, braunches, birds, and songs were framed fit
For to allure fraile mind to carelesse ease.
Carelesse the man soone woxe, and his weake wit
Was overcome of thing, that did him please:
So pleased, did his wrathfull purpose faire appease.*

The six lines italicized in both cases will be seen to be identical except for the final word of the fifth line, where Spenser has "fit" for Watson's "faire."

Now it may suggest itself that neither of the poets borrowed this passage from the other, but that each borrowed it independently from the Italian, say, of Tasso. The verbal identity, however, makes impossible this hypothesis. No passage in Italian of this length could conceivably be translated by two poets independently into such identical English verse. Besides, the collators of Spenser with Tasso and Ariosto have failed, so far as I know, to point out in the Italian any passage more than remotely suggestive of the one before us. In the *Faerie Queene*, II, xii, 70, Spenser very freely translates a passage in the *Gerusalemme Liberata*, xvi, 12, which, in its chainlike linking of melody, may well have suggested the passage before us; but this latter is in no sense a translation of the Italian.

The question is, then, whether Spenser borrowed from Watson, or Watson from Spenser. The answer is not far to seek. *The Faerie Queene*, Books I-III, was published during Spenser's visit to England in 1689-90, having been completed during his previous residence in Ireland. *The Tears of Fancy* was published in August, 1593, as shown by the registration (Arber's reprint, p. 10). Of course it may be contended that these *Tears*, published posthumously, might have been written years earlier, might have been circulated in manuscript, and have been seen by Spenser before the publication of the *Faerie Queene*. But, in the first place, the superior excellence of the *Tears*, as Prof. Saintsbury points out, indicates a date much later than that of the *Hecatompethia*, a date when the influence of Spenser and Sidney had been felt in sonnet-writing. Secondly, Spenser, in his Irish exile, probably uninterrupted from 1580 to 1589, was the last person to see Watson's manuscripts if they were in general circulation at home. And thirdly, if Watson had the sonnets on hand very

long before his death, there is no reason why he should not have published them before his death. His failure to do so could not be explained on grounds either of lack of encouragement or of disinclination to see himself in print, for he was one of the most popular poets of the time, and in the year of the *Faerie Queene*, 1590, he published two works, a set of Italian madrigals "Englished," and the *Melibæus* in Latin and English. Finally, significant is the somewhat unnatural way in which the passage is introduced into Watson's sonnet. Spenser, in the canto where it appears, has set himself deliberately to describe one of his luscious bowers of temptation, so to make it as alluring as possible to the tempted knight Guyon. It is natural, therefore, that he should embellish it with all the beauties at his command. In Watson's "vale of love," on the other hand, where all the notes are sad, if beautiful, ones, this joyous spring-time description strikes one as singularly out of place, however plausibly introduced as a foil to the lover's own "carefull" figure. Nowhere else in the *Tears* is there any description to compare with it in length; and aside from this sonnet, each detail is introduced for the sole purpose of illustrating the lover's hopeless passion. The birds

"Gan dolefully report my sorrowes endles;"

the flocks

"Doe in their kind lament my woes though dumbe;"

while

"The mirrhe sweet bleeding in the latter wound,
Into the cristall waves her teares did power."

One of the lines above quoted, by the way,

"The mirrhe sweet bleeding in the latter wound,"

suggests another, slighter and more doubtful case of borrowing, perhaps not without its significance taken with the other. *The Faerie Queene*, I, i, 9, has, with the variation of one word, this identical line,

"The Mirrhe sweete—bleeding in the bitter wound."

Now this antithesis of "sweete-bleeding" (referring to the odour) and "bitter" (referring to the taste of the gum) is a very happy one, and constitutes just such a conceit as would have delighted the sonneteer Watson. Moreover, the "latter" makes no very good sense; and Prof. Kittredge

suggests it may be a misprint for Spenser's "bitter,"—a misprint natural enough in a posthumous work.

Now I am warned by Prof. Kittredge not to make any false inference with regard to these facts. We cannot apply to authors of this period our strict modern ideas about plagiarism. Every body knows that Spenser did not hesitate to take bodily a passage from any Classical or Italian writer, nor was there any plagiarism in Shakspeare's versifying speech after speech of North's Plutarch. Besides, we have no reason to suppose that Watson would have failed to acknowledge his loans in the *Tears* if he had lived to see it through the press himself. In the *Hecatompethia*, he takes evident pride in calling attention most scrupulously to the originals of his conceits in the Italian, Latin, and French. But the *Tears of Fancy* was published much later, when the English poets had made the sonnet form their own; and is more original in its scheme than the earlier sequence. It is, therefore, interesting to find him here again, in at least one case, following the same methods of composition, and now making use of the work of his English contemporary. Suppose it were found that the *Tears*-sonnets resemble the earlier ones in this respect more closely than has generally been imagined, would that at all affect the justice of Mr. Arber's judgment that Sidney, Spenser, and Watson are "all equally original" sonneteers?

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AN OLD FRENCH PARALLEL TO CERTAIN LINES IN *Geraint and Enid*.¹

To the Editors of *Mod. Lang. Notes*.

SIRS:—Although in a hasty search I have found no mention of the parallel, I take it for granted that the obvious likeness is well known between a passage in Tennyson's *Geraint and Enid* and one in the *Chevaliers as .II. Espees*.² For purpose of contrast, showing how Tennyson introduces senti-

mentality where there is none in his source,³ and how the Old French is bluff as might be expected, a few lines from either poem are given below:

And Enid . . .
. . . stood behind and waited on the
three,
And seeing her so sweet and service-
able
Geraint had longing in him evermore
To stoop and kiss the tender little thumb
That crost the trencher as she laid it
down;
But after all had eaten then Geraint,
For now the wine made summer
in his veins,
Let his eye rove in following
or rest
On Enid at her lowly handmaid
work,
Now here, now there, about the
dusky hall.

In the French version the eye is more fixed, and there is hearty expression of the eye's meaning:

(*Gawain*)
Fait seoir enmi son vis
La pucele por miex veoir,
Et li sire s'ala seoir
Entre lui et sa fame apres.
. . .
Si li plaist bien, mais a ses iex
Ne puet mie mesure faire
Nule fois ne les puet retraire
De la damoisele esgarder.
Et quant miex s'en cuide garder,
Il s'esbahist et s'entroublie
Si ke il ne li membroit mie
Ke a la table as mes se sist,
Ne laisa k' il ne le presist
Par le menton et le baisast
Maintes fois, ki ki l'esgardast;
Et si en sont il tuit mout lie.

[ll. 4830-4847].

A recently published Old French text⁴ supplies

¹ *The Mabinogion*. From the Llyfr Coch o Hergest, etc. Lady Charlotte Guest. Vol. II (London, 1840), pp. 76-78. Nutt's Edition, New Amsterdam Book Co., New York, 1902. (More convenient than the original and hereinafter cited.) Pp. 201-208.

² *Sone von Nausay*. Herausgeg. von Moritz Goldschmidt. Tübingen, 1899. Bibliothek des Litt. Vereins in Stuttgart, Bd. CCXCVI.

Cf. Gröber: Grundriss, II, 1, 784: "Der letzte der Abenteuerromane." That is, written towards the beginning of the fourteenth century.

¹ *Works of Tennyson*. London. Macmillan, 1884. Vol. III, pp. 97-100.

² *Li Chevaliers as Deus Espees*. Herausgeg. von W. Foerster. Halle, 1877. ll. 4200 ff.